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trusted the accumulating facts. The songs of one tribe are frequently sung by others and those far distant, but they are always credited to the tribe to which they belong. Indians are not plagiarists. Among the Indians there is not a phase of life that does not find expression in song. Music is also the medium through which man holds communion with his soul and with the unseen powers which control his destiny.

Songs are handed down through generations of past events, and are retained only by memory. Unlike people who possess written music, and have a device by which a tone can be uniformly produced, the Indian has no pitch or uniform key for a song. It can be started on any suitable note and the intervals preserved. Those having good voices and memories are the music teachers. The Indian enjoys a tremolo and vibrations of the voice. In love songs and some others, he waves his hand to and fro from his mouth to produce pulsations. Comparatively few Indian songs are supplied with words, for they are taken apart and modified so as to make them more melodious. Rhythm of the music demands this. We seem here to come upon the beginnings of versification. We fail to find evidence of the sustained intellectual effort essential to the development of poetic art. Sounds that lend themselves easily to singing are used instead of words, but have no definite meaning. If a composer sets syllables to his song, they are preserved.

A collection of ninety-two songs is given with their music; some have syllables. They are of three groups: class, social and individual. They are very melodious when played and show how they permeated the avocations and beliefs of the Omahas. The accompanying instruments are the drum, rattle and whistle. The words giving only a hint, render it difficult for the unheralded melody to secure our attention before it is finished. These songs—the product of Indian tribal life—suggest the question whether sustained thinking, without which there can be no full expression of thought in music or any other art, is possible in a state of society where labor is not coördinated, where each person stands individually against hunger and mortal enemies. While it is true that evidences of sustained thinking are wanting, these songs show nascent art, both in poetry and music. Whenever one man yearns toward the mysterious unseen powers that environ him and seeks an expression of his personal loves, hopes, fears and griefs, his song will answer in its fundamental directive emotion to that of every other man. This is true of our folk-music, such as the "Mystery Songs," as compared with Indian songs. In comparison with our more modern music, the divergence is upon the intellectual rather than the emotional plane. Our music has gained power by its being written. The eye has reinforced the ear, developing a broader field for musical expression. It is noticeable that there are no labor or guild songs. These originated in a society where labor had become secularized, both in feeling and association, unlike the Indian who directs labor with supernatural influences. As the Omahas, as a tribe, have ceased to exist, and the young people are being educated in English, their directive emotion will hereafter take the lines of our artistic forms. Therefore there can be no speculation as to any future development of Omaha Indian music.

#### *Structural Peculiarities of the Music.*

Investigations covered the following points: 1. The scales on which Indian songs are built. 2. The harmonies naturally implied in the melodies of the songs. 3. The tonality of the songs as indi-

cated by melody and harmony combined. 4. Rhythms. 5. Phrasing and motivization. 6. Quality of tone and correctness of intonation. 7. The Indian flageolet.

It was found that: First. The five-toned major and minor scale was used; i. e., the common scale with the fourth and seventh omitted. Second. The Indian was not satisfied with the melody when played without the addition of chords, and whatever was satisfactory to the primitive man was to the trained musician. Also in common with the trained musician, he accepts the common chord as a perfect concord. Third. The question of tonality was often difficult, not to say impossible, to decide from the melody tones alone. Several examples illustrating this are given. Fourth. One of the most notable rhythmic peculiarities of these songs is the grouping of pulses into measures of different lengths. Another is the mixture of twos and threes in the same measure. Rhythm is difficult, but the element most developed in music. Civilized music has not surpassed it. Fifth. There is a rich variety of phrasing. Their spontaneous expression of feeling in tones are within their limits artistic. Nature seems to have taught them "motivization," as our professors of composition teach their pupils. Sixth. Some of the melodies are beautiful. The general impression is that they are not so, on account of noise of accompanying instruments. The high pitch of the voices is distracting. The songs are the expression of excited feeling, and the singers are stirred up almost to frenzy. Strangers, too, have no idea of the meaning and spirit of the music. Many songs are the fervid expression of the Indian's most sacred beliefs and experiences. Much of the music is profound, high and ennobling, and the better it is known, the more this will be seen. If the deficiencies of Indian performance on the side of sensuous music were removed, and a beautiful quality of tone by orchestra or voice were secured, its impression would be improved. Though possibly the accessories are necessary. But these beautiful chorals will certainly always remain the expression of genuine religious feeling, and I doubt not their merit will be recognized. Seventh. The flageolet is a rude instrument of red cedar, evidently built "by guess."

The merits of Indian music consist, first, in an elaborate, well-developed rhythm; second, in fresh, original, clear, characteristic expression of the whole range of emotional experience of primitive people.

The problems presented in this study are two: First. The origin and function of the music. Second. The psychological, physical and acoustic laws, in accordance with which the musical phenomena have become what they are. In answer to the first: These songs had their origin in feeling, and their function is to express feeling. Second. The Indian song is an absolutely spontaneous natural product. What correlation of the mind with the auditory and vocal apparatus, and of these with physical laws of acoustics, determines the course of melody? This suggests numerous questions. For instance, why are melodies based on the five-toned scale? A possible solution is that the harmonic sense is universal. In the Indian the harmonic sense is latent, but his sense of a tonic chord and related harmonies is probably the same as ours.

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*Russian Folk-Songs. A Study in Musical Psychology.* J. C. FILLMORE. *Music*, June, 1893.

The Russian folk-songs are wholly spontaneous; the natural product of the free, untrammelled impulses of human nature. The